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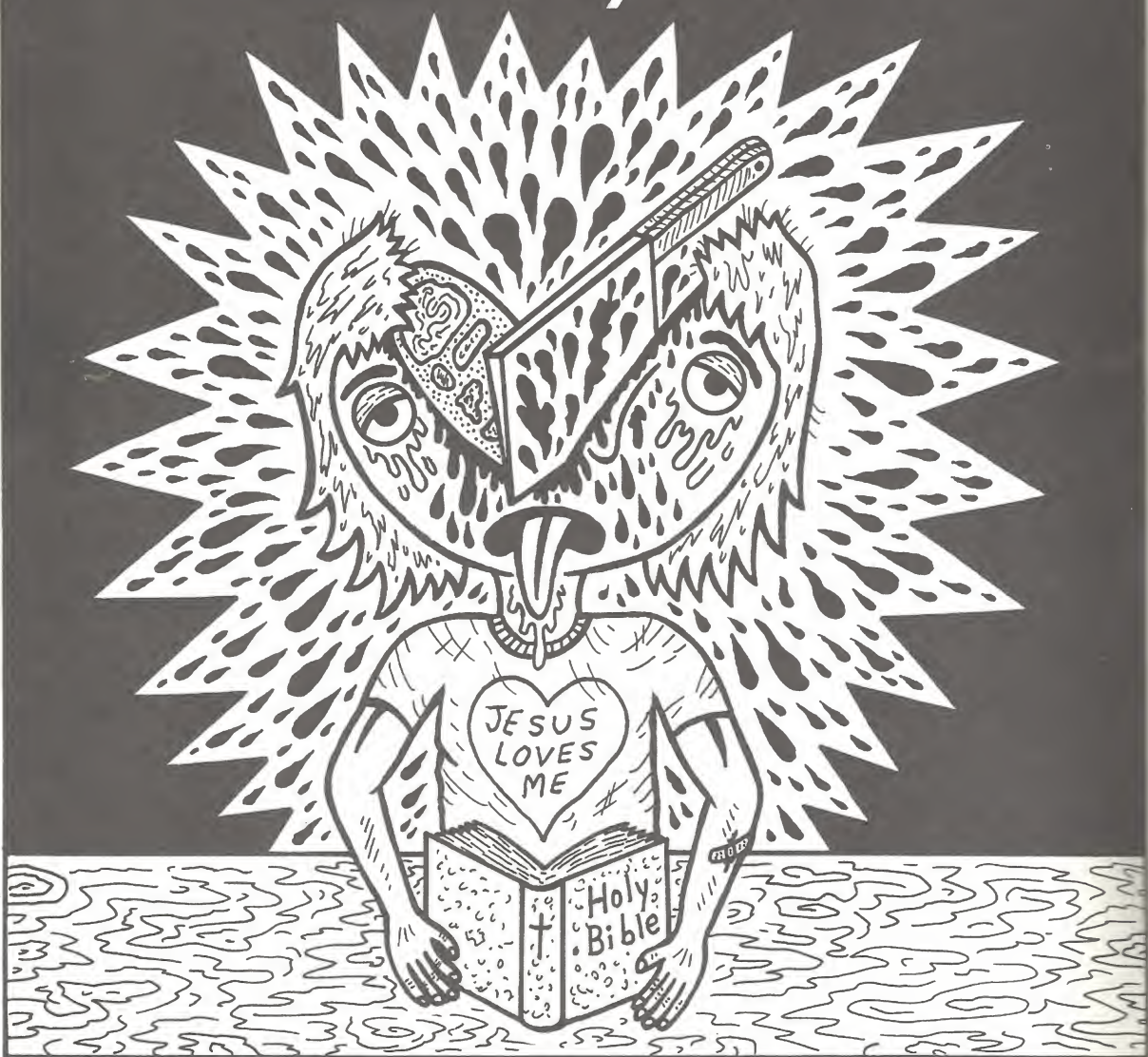
Superfly



MIKE DIANA '93

SUPERFLY

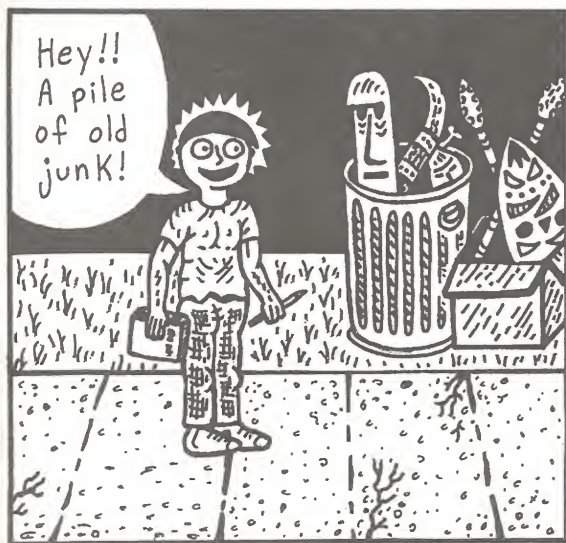
The unholy Bible!!

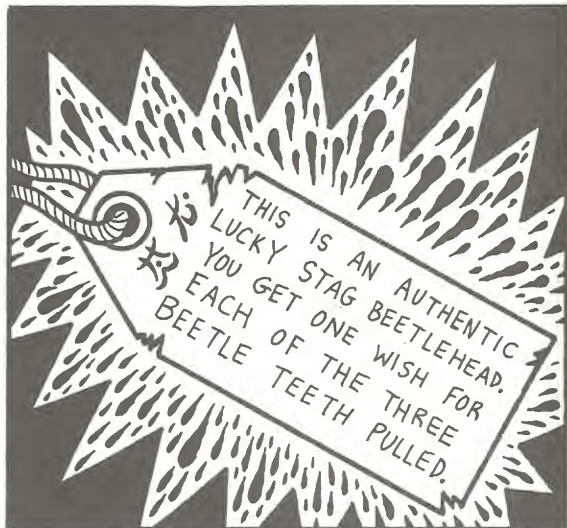


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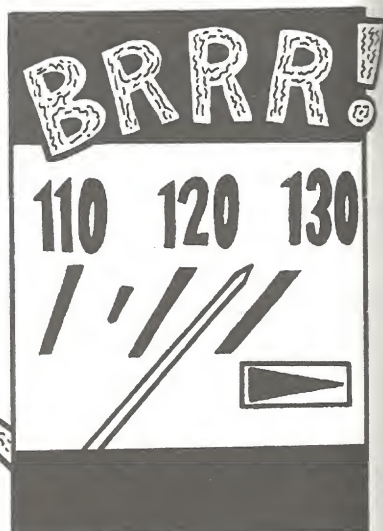
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OF THE LUCKY STAG BEETLEHEAD











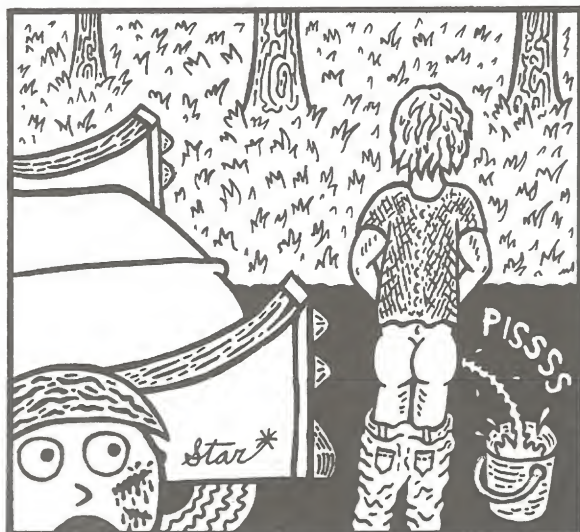


CYCADA

あめ

CANDY





Then they
crawl out
of the soil
& molt into
an adult
cicada!!!
They have
wings &
live in the
trees! At
night they
sing Cicada
Songs!!



If you
listen
you can
hear their
shrill, high
pitched
music!!!
When you
let the
cicada
music in
your mind
ya can do
anything!



well man, thank
for your piss!
Hey I got a
really good
treat for ya!



I got
this piece
of rice
candy from
China! It's
laced with
some great
acid! It
will melt
in your mind!



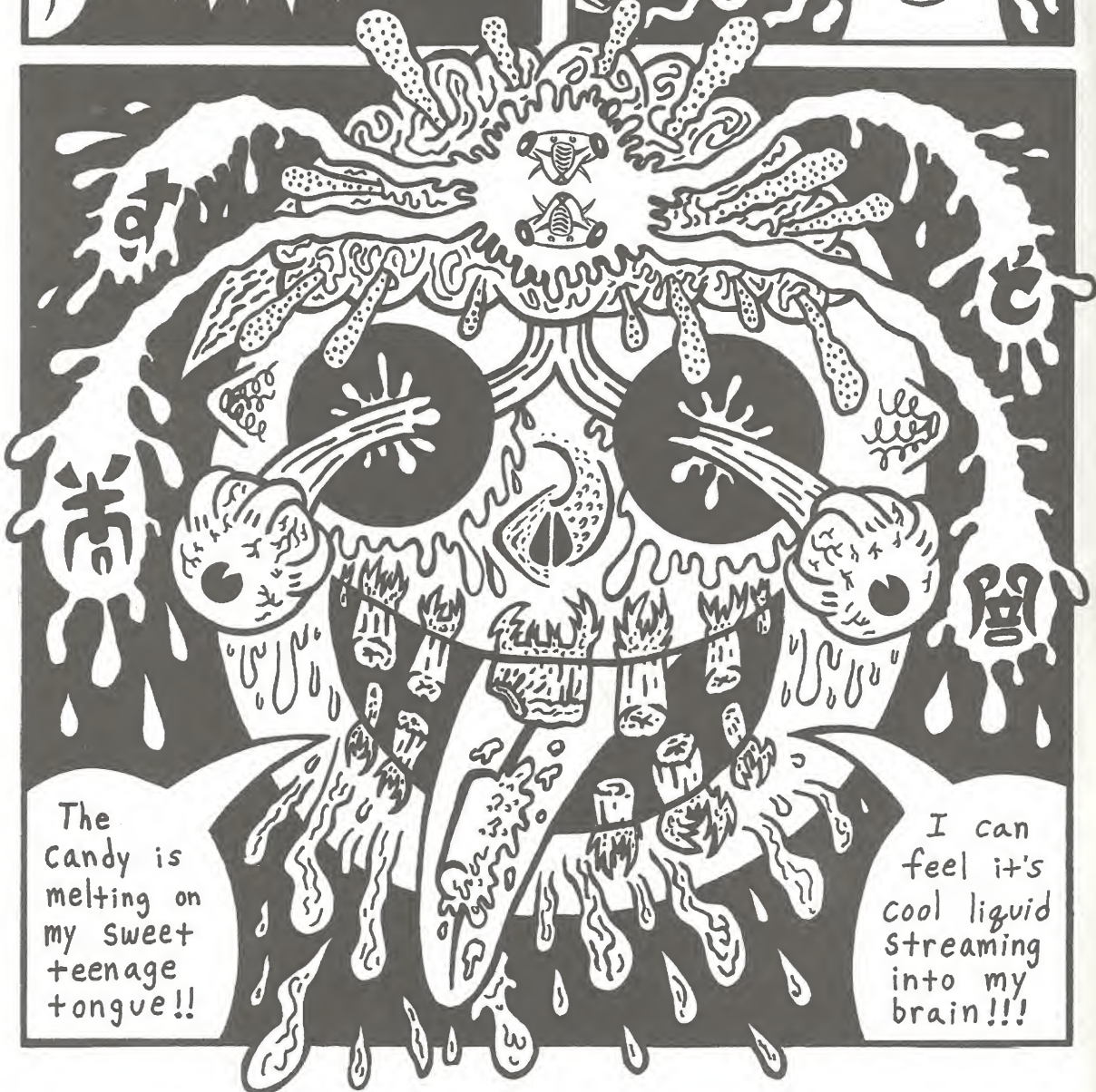
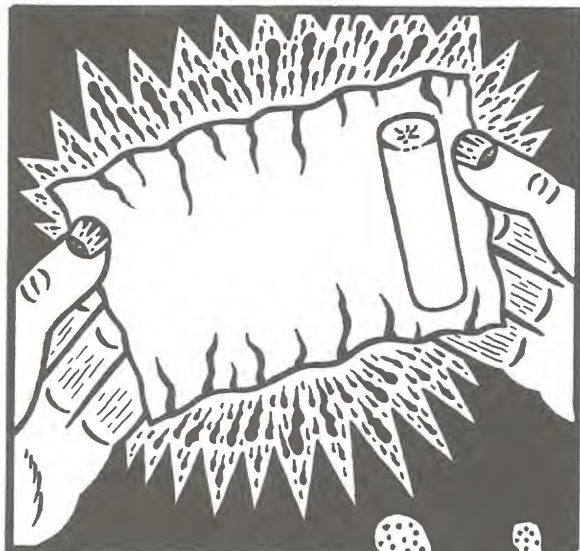
Stay cool
dude!!

Ack!
Choke!

SKREE



Humm...
What's
acid??
maybe that
citric acid
like is in
soda?!



The
Candy is
melting on
my sweet
teenage
tongue!!

I can
feel it's
cool liquid
streaming
into my
brain!!!





SCOTT & STEVE REMEMBER MIKE

Mike Diana works at his Dad's convenience store in Largo, Fl., selling cigarettes and beer to the drunks and crackheads who wander in looking like wasted zombies from the horror movies he loves. Until recently, he used to go home to the trailer he lived in with his younger brother and draw comics every night. But when the news of his indictment hit the papers, there were some problems with the Police coming around, so, the people who were letting him stay there asked him to leave. Mike's a twenty-four year old artist and an enemy of the state -- at least the state of Florida.

And that means we are too, since we've contributed work to his magazine ever since we met him-- through the mail--in 1989, while curating a show on 'zines in New York. There were hundreds of publications in the exhibit, lots of them exploring sexually deviate themes,

we were both curious about what kind of person Mike Diana is.

When Mike visited New York City last summer we finally got to meet the man. We were talking, getting to know him, walking through the bombed-out streets around where Steve lives in Brooklyn, when we all spotted a big slimy slug on the sidewalk. It was kind of amazing to see an actual live creature out there, other than a human being or a rat, so it really caught our attention. We went to check it out and Mike started getting worried about the slug, wondering if someone might accidentally step on it. So one of us scooped it up on our foot and kicked it off into a weedy, overgrown backyard near there. We were pleased--we had saved the slug. But then Mike got real quiet, and after walking on a few blocks, we asked him if something was wrong. "I was just thinking about the slug", he said, "I thought we

helped it, but then I was thinking it probably got impaled on a thorn or something when we threw it in the bushes. It always ends up like that."

So keep that story in mind while you're reading Mike's comix. You might think, like we did before we met him, that Mike is some Satan-worshipping psycho who barbeques neighborhood cats and then rolls in their ashes--the kind of kid who, in high school was

probably placed on permanent detention for raping the respiration doll during health class. But now we know Mike's dirty little secret: he's too sensitive and sweet for his own damn good. Don't tell your friends, though, and definitely don't tip-off the Florida State Attorney's office, because this Satanic cat-eating cartoonist angel is working for Mike right now, press-wise. But we know....and we remember.

XXXXOOOO

Scott Cunningham and Steven Cerio, New York City, December, 1993



but somehow Mike's comic Angel Fuck (Now renamed *Boiled Angel* because of trouble with the Post Office over the f-word in the title) remained the strongest in our memory, simply because it was so extreme. It's as if all the evil and nasty images vomited forth by underground '60s id-monsters like Rory Hayes and S. Clay Wilson had been concentrated and combined with the pop violence of contemporary gore movies and the minimal lyrics of hardcore punk music. Drawn in a primitive style of glorified high school doodles, Mike's work had an obsessive urgency that undercut its cynical, flat, humour. Naturally,

INTERVIEW with MIKE DIANA By S. Cunningham

Cunningham: This is not your first brush with the law as a publisher.

Diana: No, there was this thing with the FBI, back in December of 1990. During the Gainesville student murders down here, the FBI showed up one day with a copy of *Boiled Angel* #6 and told me I was a suspect in the murders. I sent a copy to a guy in Gainesville. I guess the guy turned in the copy to them. The FBI wanted me to take a blood test.

Cunningham: They also might have been monitoring your mail. I got a package from you once that looked like it had been through a car wash. The FBI was interested in the Satanic Sex Issue, right?

Diana: Yeah. They told me if they found out I was printing any more books they were going to take me before a judge. I don't know if that's part of the reason for my problems now. The lawyer says that we can file a motion of discovery once I'm officially charged and then we can find out what evidence they really have.

Cunningham: What's the local media attention there? How are they treating you and the case?

Diana: What was weird was how the news dragged up shit that had nothing to do with the charges of obscenity, instead of talking about Mike Diana, a suspect in the Gainesville murders, and all that. I went to the lawyer's office after the arraignment and one news station was showing footage of people being taken out in body bags, footage from the Gainesville murders, while they were talking about my case. Didn't even say I was cleared.



Cunningham: And all the FBI had on you as evidence was your 'zine?

Diana: Yeah, one of the reporters was a real bitch. She kept asking me if I drew this stuff because I fantasized about it. She kept asking me if I really wanted to do these things. I said no, it's just drawings. But she asked me three or four times if I fantasized these things. She wouldn't give up. She ended the report real sarcastically, saying, Mike Diana says his comic book is art, but we think it's smut. Who's we? Just like the Newspaper when it first started reporting on me, I was a "so-called artist" and treated like a freak, but now the reporter there is doing a feature on me that's supposed to run this weekend. They took a picture of me with all different underground 'zines and stuff.

Cunningham: So, Laura Griffin (The St. Petersburg Times reporter quoted earlier) is starting to get interested in the whole underground 'zine movement, getting some sense of its size and history.

Diana: What happened was "Obscure Jim" (Jim Reomenesko, editor of Obscure Publications and Video) called her up and interviewed her for his own 'zine and told her I wasn't much of a nut.

Cunningham: That's good, because his straight job is as a reporter in Wisconsin. So he could probably explain the situation to her in reporter lingo.

Diana: Yeah, in the article "Obscure Jim" did she said "I thought when I saw him at the courthouse he would look like a nut, but he just looked like a young metal head." And I think that's what got her interested is that with all these news cameras and bad publicity, that maybe I was getting a bad rap. She began to see it, purely, as a FIRST AMENDMENT issue.

Cunningham: She came to see that you weren't a Satan worshipper but just a kid trying to express himself.

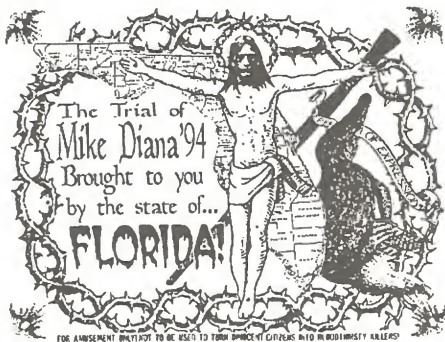
Diana: Yeah, she said she saw my review in *World of 'Zines* (Mike Gunderloy) "It's a slick, perfect-bound book highlighting some of the best self-published work." It says, ".....some good reasons here to uphold the FIRST AMENDMENT, about *Boiled Angel* and then she called me up to interview me again. While she was talking to me this time, she said, "Well, you should be able to print what you want.", which I thought was weird, because reporters usually try to act like they're objective.

Cunningham: Of almost anyone else in the underground 'zine world, you get singled out the most for these kinds of attacks. What is it you do that manages to piss people off so much?

Diana: Ever since I was in high school and first started doodling, I was always trying to make something that would stand out. Something that would shock people. Something that people couldn't just throw down and forget, that would disgust them and make them remember it even if they didn't like it. I wanted to do something that had never been seen before, even though I think stuff like this has been around for a long time.

Cunningham: What were your influences? And how old were you when you first got started?

Diana: I started self-publishing when I was nineteen. I was about fifteen when I first started ordering undergrounds. Reprints of old sixties stuff mostly. I really liked old Rory Hayes comics (Cunt Comics) and stuff by S. Clay Wilson (Zap Comics). I liked it because it was real dirty. I would look at it and think, "Oh, I shouldn't be reading this. This is wrong." But I still got a thrill out of it, it was something new I had never seen before. People getting their dicks chopped off. All that stuff. It was a real turn-on. I said that's what I want to do. I want to get that kind of response, whether negative or positive, I want a strong reaction. But I never thought I'd get this kind of attention.



In a way it's kind of fun. But in another way it's not fair I'm singled out. Someone like Stephen King can do stories like this--a friend of mine read a review of a new book of his where a psycho catches young boys and rapes them, mutilates their genitals and kills them--but because it's a book published by a big company it's artistic; it's okay. But someone like me comes along, and I xerox some of my drawings and staple them together and send out a few hundred copies just because I want to get my work out there. And they say I'm making dirty drawings.

Cunningham: In a way it's ironic, you wanted to make work that demanded attention, and now you've got it.

Diana: I think that's why I started doing the drawings in the first place. Back in school I never wanted to get into fights. I never wanted to get into trouble or face any big confrontations. I get nervous and shaky. Instead of getting angry or getting into a fight or breaking stuff, I would go home and get my anger out through drawing. So, even though I want to get attention I want to do it through my art, without really confronting people. I was worried at first, having to face people in the public who want to throw me in jail because of what I do. But I'm starting to get used to it. I mean, the news stories are a way of getting attention. So now if people see my work they think, "Oh, this is the guy that was charged with obscenity in Florida." I think the publicity might be a good thing in the long run.

Cunningham: Do you plan to publish *Boiled Angel* again?

Diana: Well, you know that I was quitting after issue #8. It's been over a year now since it came out. I got tired of publishing them and printing them myself, and mailing them out. I just want to draw for awhile and get printed in other books. But this whole thing has motivated me to start publishing again. Now I want to do a "Fuck the State of Florida" issue, or maybe a "Fuck Stuart Baggish" issue (Florida's Assistant Attorney General). That is, if I win. Of course, my lawyer says I could also be prosecuted by the federal government because I've mailed out so many of these to different states. But I can't believe if I win in Florida that the federal government would come after me.

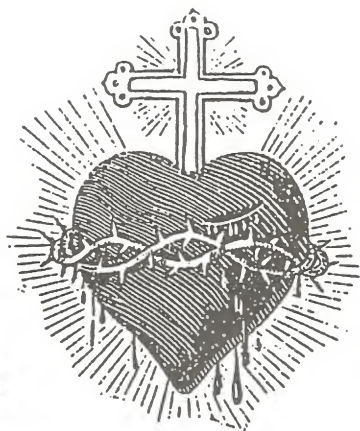


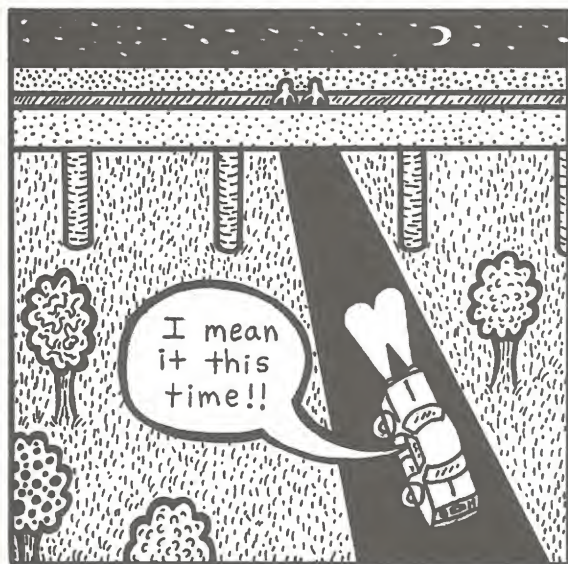


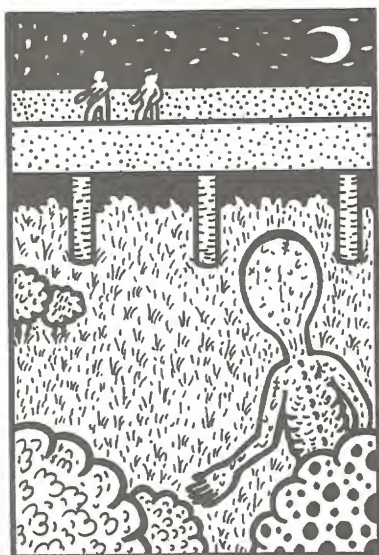
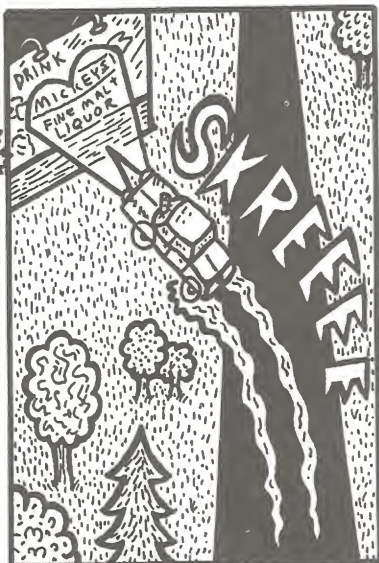
Cunningham: Unless Janet Reno has a personal vendetta against you. She is from Dade County.
Diana: Right. You know what really gets to me is that they want to ban me from going a certain distance, a set number of feet, from a school. They want me to stay away from kids. Certain things really bug me.

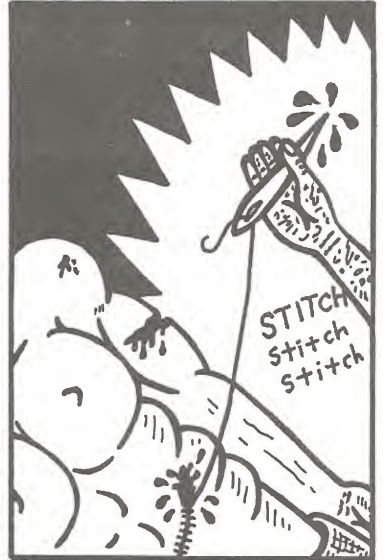
Cunningham: It seems to me that the kiddie porn angel is the most sensitive thing about your work. It's what I suspect upsets people the most. It seems like it's very hard to justify. How do you justify it in your own mind?

Diana: Well as a kid I was never personally abused, but it's something I was always interested in as a subject matter. When I was a kid and I went to Bible School there was this one story about King Herod, who wanted to kill baby Jesus. So he had all the babies killed in the city. I hated Bible class because I was a depressed kid, so this would make me even more depressed. I didn't see the point to telling all these stories with sodomy and stuff in them. The woman who would teach the class loved to talk about the suffering of Jesus in real detail. She would describe how they would pull hairs out of his beard and stuck needles under his fingernails and she would really get into it, talking for a half an hour about the torture of Jesus. And she started crying in class about this. So, I ask her, "What about all the other babies who were getting killed for no reason. Jesus got crucified, but then he was the son of God. But the babies were innocent." Why didn't she cry for them? So somehow in my mind it seemed like I grew up thinking killing babies was a big joke. That it didn't matter. I don't like child molesting or child abuse. I don't support the publication of actual photographs of child pornography because that's real. That means real abuse is happening. But it's not going to go away. A lot of real cases of child abuse I read about gives me ideas to do the stories. Seemed like there was a Catholic priest a week being taken in for child abuse for a couple of months straight here in Florida. In a way, because child abuse is so taboo is why I make fun of it. It's on the news every night now. Just last week two boys were found in the woods tied up, dead, their genitals mutilated with a blunt object. People eat their dinner and watch the news and it's nothing. For them the news is just another T.V. show. It's make believe. My drawings are saying, "Wake up and see what is going on around you all the time." Why does it take me to for you to get scared, though? What's obscene is that this stuff really goes on. And here I am just drawing a comic about it and they want to give me three years in jail for it. That's probably more time than they would give to the guys who are really abusing children.

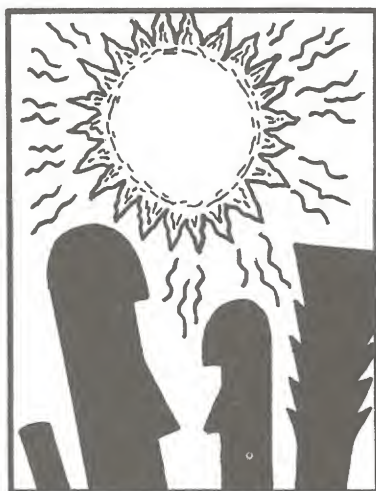




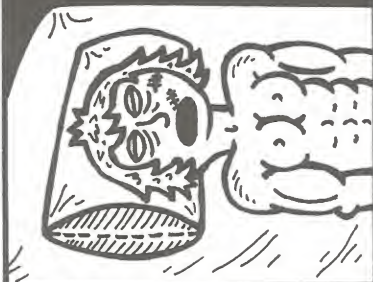




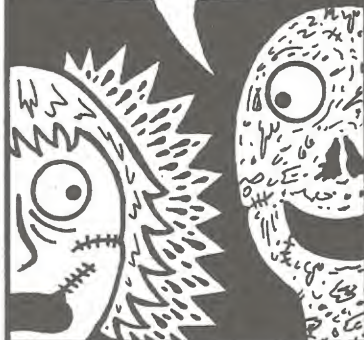
The next day.....



Wake up
sleepy head!



Don't be afraid!
I know I'm ugly
but I'm really
very nice!!



I pulled you
out of your
wrecked car
and sewed up
your wounds!
Your mom
was dead!

What's
your
name?!



My name is Emma!
Just in case you're
wondering about how
I look, I was an
army nurse in the
Vietnam war! I got
hit by a load of
napalm
that was
dropped by
our own
troops!!



I, ulp, use to save
little baby's lives,
gulp!! When I came
back to the U.S.
I was an outcast,
I spent all my
government checks
on cheap wine
and heroin!



Now I live in this
old closed down
tourist trap! I
like it here, the
tiki heads don't
judge me!!

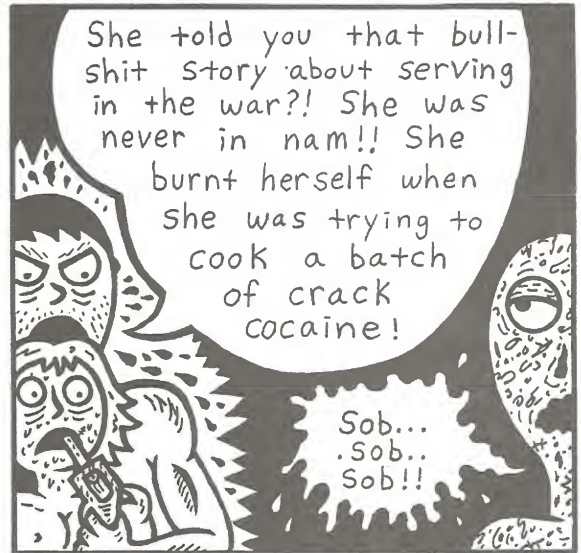


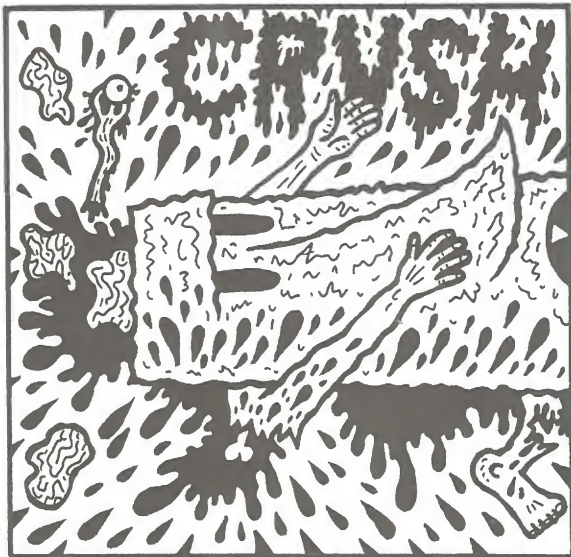
Hurry, hide in this
tiki head until I
tell you to come
out!

















The following pages are filled with supporters, thanx, groups we trade ads with and other publications that have printed Mike's art.

If we did not get you this time we will. And if your interested

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- The Comics Journal 7563 Lake City Way N.E. Seattle, Wa. 98115
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HOUSE O' PAIN
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Interviews with Green Day, Jawbreaker, Hammerhead, Brainiac, Mudhoney and lots more. Comes with "Our Scene Sucks" Nashville Compilation 7". \$3 ppd.

Overseas orders add \$2



Since SLAB-O-CONCRETE has gone big time (only kidding) we have been inundated with samples from the small press. There are so many that we cannot possibly reply to each one with an individual letter so we have had to resort to this impersonal corp. (TM) style form.

So here's the deal:

- Yes we like your zine please send -
- 5 copies (we will take 20%)
 - 10 copies (we will take 20%)
 - 15 copies (we will take 30%)
 - 20 copies (we will take 30%)
 - 25 copies (we will take 50%)
 - .. copies (we will take 50%)

We will send the money for them when most are sold. You will receive copies of our catalogue and a suppliers newsletter every 3 or 4 months. Send stuff soon, thanks a lot.

Sorry we don't think your zine will suit our catalogue but we will endeavour to get it reviewed somewhere. Please send copies of any future releases that you think might suit. Thanks for your interest in us anyway.

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DIANA '93